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Title: The architectural representation, redefinition and repercussion in the era of augmented reality

Abstract

In architecture, various types and modes of representations are used in design process to feign places to come. The purpose is to present hypotheses which perception will cut, on the building future such as its scenography, its spaces, its perceptible equipments, the site insertion as well as the possible atmospheres. In a design situation, we add, us among others, in a production process of representations of the thought, these representations are subject to judgments and successive manipulations according to various parameters. Edgar Morin explains us some meanders of the cogito in these terms there: "the human cognitive device produces of knowledge by building, from treatments of signals/signs/symbols, the translations that are the representations, the speeches, the ideas, the theories. It is to say that human knowledge could not be something else than a constructed translation cerebrally and spiritually." So, the "signs/symbols are the only immediate realities which handles the cognitive device and they lack the reality the translators of which they are. It is nevertheless through this lack of reality that the knowledge reaches in the reality " (Edgar Morin).

It gives evidence that graphical representations act as signs that the perception process / judgment leads the thought to develop design in one direction or an other one. It has proved that " The revival marks the succession of a type of drawing dedicated to the management of the vague idea " the sketch in this particular case among which " The gestural ease and the graphic freedom authorize and encourage a new form of thought ".

The vague and open character of the human drawing leads towards a fog of ideas where lines watch for a thought more than the desire to form an object. On the other hand, the evolution of the medium, the graphic drawing in the processes paramétriques and the paper format in

the animation increased the range of possibilities for more precision and sensory experiences. We think that the augmented reality process offer for the design of the means of check of expected results and it is obvious that in the design process, the representations necessarily have to consider the question of clutch which denotes the prégnance of the real space, at the same time obliged reference and purpose (Boudon, 2000). But even if these new means of the augmented reality following the example of the helmet which allows the dumping in a world very close to the reality, we think that in front of greater digital realism of the representations and the finished character, there is of strong chance that we move forward resolutely to a new form of thought which by the reduction of the field of the interpretation, these processes act on our perceptions, our judgments and our decision-making by the acquisition of new automatisms.

Without preaching the technical determinism, we objectify in this contribution, to put forward the necessity of acquainting and consciousness of the phenomena susceptible to make tip over our perceptions and all which follows in the design process. With the aim of it, we plan to observe certain changes in the architectural practice relative to the exploit of the virtual by taking as example the cheer of Parametricism as new style.

Key words: architectural representation, perception, augmented reality